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Selections

for the

Piano



Andante and Rondo

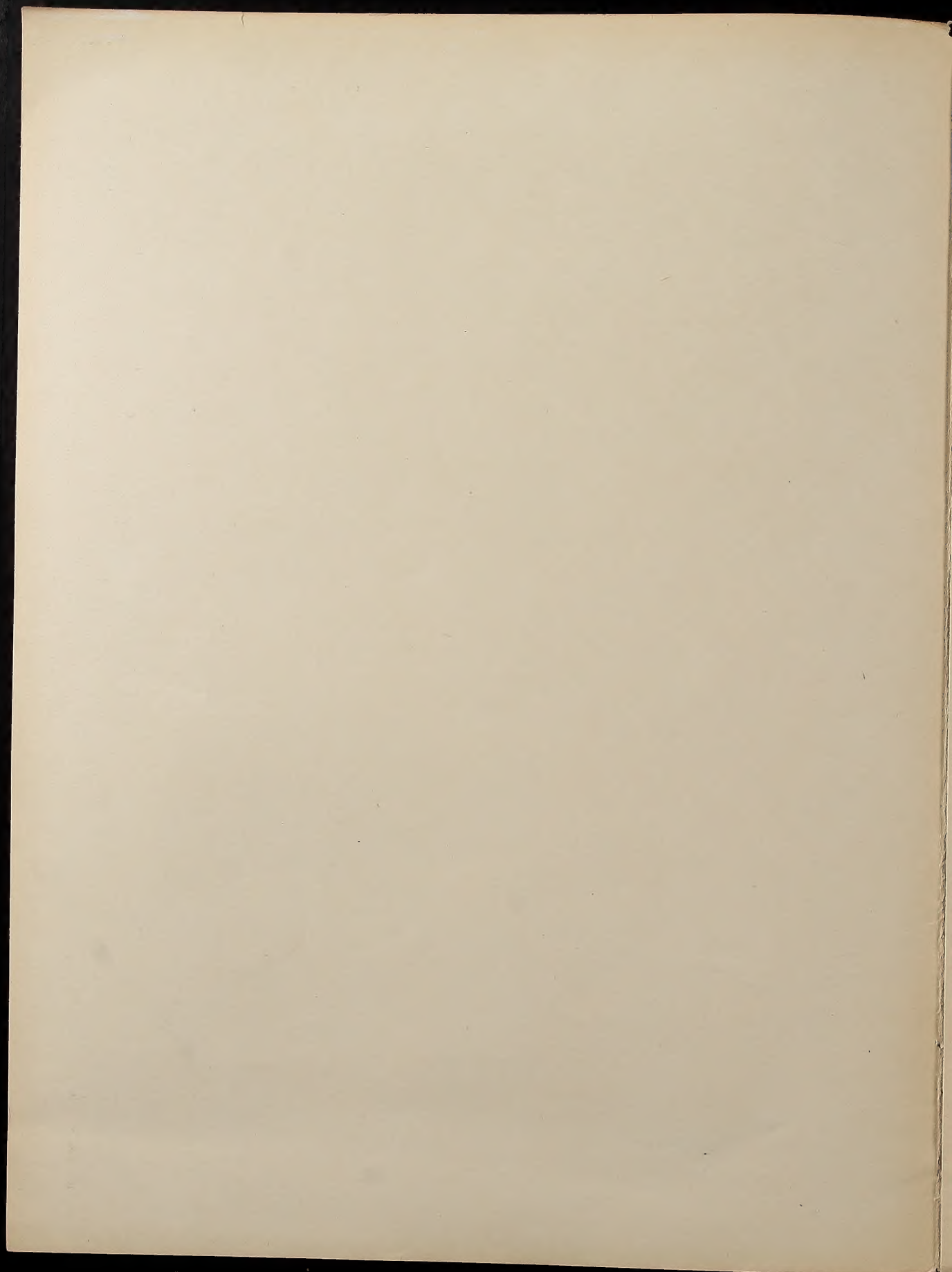
Op. 168, No. 6

— DIABELLI

GRADE II—A

No. 17





donated by Miss L. M. W. Peene



ANDANTE CANTABILE AND RONDO, OP. 168, NO. 6.

BIOGRAPHICAL SKETCH—ANTONIO DIABELLI.

Born at Mattsee, 1781.

Hamilton Conservatory of Music

Died at Vienna, 1858.

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MATTSEE is near Salzburg, and Diabelli was a choir boy in the cathedral of this latter city. He later studied in the Latin school at Munich, and when the cloisters of this city were secularized, he settled in Vienna. His education in the composition of music was under the guidance of Michael Haydn. He was cheerful of disposition, and belonged to that circle of minor talents which gathered around Haydn, Mozart and Beethoven in Vienna. He was a very fertile composer and wrote operas, church and chamber music, besides instructive works for the piano. Of all his works only the latter proved to have lasting worth. In addition to his activity as composer, he had a music publishing house, which is now conducted by Spina. He published a number of Schubert's pieces for which he paid small fees, accusing the latter of too great readiness in writing.

FORM AND STRUCTURE.—As stated in our previous annotation, this piece is a continuation of the Sonatine given therewith. We analyze today, first the "Andante Cantabile," and then the "Rondo." The Andante Cantabile has the following form: It is the slow movement of the sonatina, but the closing measures of the piece serve as an introduction to the "Rondo" which follows. You will notice that the piece does not come to a close, but leads directly over into the next movement.

The first period of the Andante begins in the first measure and continues to measure 8. The next eight measures are the second period, which comes to a complete close in measure 16. The motives for this period are the same as for those of the first period. Consequently, the piece consists simply of two periods placed side by side. It is then extended by the next seven measures, which are free in form, and, as we have just stated, lead over into the next movement. The piece, therefore, is not in completely closed form, but is rather in the nature of a thematic working out of the motive or pattern found in the first measure.

RONDO.—The theme of this piece is in two-part song form, the first period ending in measure 8. This period is then repeated, weakening its effect. The next four measures are the new half of the following period, and the song form is completed by the succeeding four measures, that is, by measures 13, 14, 15 and 16. The measures are not melodically the same as the second half of the first period, but they contain the same rhythmic characteristics.

This piece is misnamed Rondo; it is not a Rondo. After the repetition of the second half of the song form, after the second double bar, the music is simply a continuation of that form. It is a long extended period and runs into a long *coda*, out of all proportion to the length of the piece. A piece cannot be a "Rondo" unless the main theme comes back at least a second time, and here it does not appear after the first time. This is a good illustration as to how a period can be spun out to an inordinate length.

THE POETIC IDEA.—The slow movement of this piece is a sort of duet. The parts run along mostly in parallel sixths; in the right hand, and the vital rhythm of the piece, the rhythm which gives impulse to it, consists of a dotted quarter-note followed by an eighth-note. This rhythm will be found used over and over again. The left hand simply has the filling-notes of the harmony,

Ano. 17-2

introduced in such a way that they make a sort of answer to what the right hand is saying, as they come in in such a way as to keep up the steady flow of eighth-notes. Of course, the remarks just made only apply to those places where the right hand has a melody such as has just been described. From what has just been said, the right hand part has usually the chief task in giving an expressive rendering to this piece. The movement changes somewhat with measure 17, becoming more animated and brilliant, and finally leading into the Rondo which has a different musical signification. The measure signature of the Rondo is $\frac{6}{8}$. The piece now hops along without interruption, and is cheerful and sprightly in character and affords contrast to what precedes it.

HOW TO STUDY.—The right hand part of the Andante affords good preparatory practice in double-notes. These notes are slow and they should be played very *legato*, and the fingering strictly observed. It will be good preparation for taking up the same kind of work later. Try to get these double-notes just as smooth, musical and perfect as possible, and this will be a help to you in future work of this character. We regard this piece as very instructive from many points of view.

In measure 8 play the little parallel descending passage very musically, and try to play it in such a way that both parts may be distinctly heard while holding the D with the little finger of the left hand. The forward motion of this piece is obtained by the change of key taking place in measure 9. Measure 8 was in the key of D; measure 9 starts out in the key of G, the accidental notes there being only temporary and transitory in character. In measure 11 the key again changes to C. These key changes should be carefully brought out in such a way that the listener may easily follow them. This is done by playing the tone which produces the change of key very firmly. For instance, in measure 9, the C \sharp must be distinctly heard, and in measure 11 the F \sharp . Both come at the beginning of the measure. Measure 13 begins a *crescendo accelerando* passage. This means to grow louder and faster, which effect, however, ends with the fourteenth measure, and measure 15 is taken up softly and in the original *tempo*. Notice the marks of expression, and try to observe those marks in such a way that these passages will be well "shaded."

In taking up the study of the Rondo, it will be advisable to study the melody in the right hand part first, and especially with attention to the *staccato* marks, the accents, the *non-legato* marks, indicated by slurs with dots under them, and all expression marks. Accent marks are found in the second measure over the first note in the right hand part, and in corresponding places. Look through the piece first, see where these accents are, and be sure to observe them, because they are of great importance in giving a good and intelligible interpretation of the piece. After the melody has been thoroughly learned, the left hand part may be learned. This is comparatively easy and needs no special explanation. However, to play the piece well, and at the speed demanded, will not be found any contemptible task and the Sonatine is one of the best of its kind on account of the intrinsic beauty of some of the ideas in it.

Specially Edited.

SONATINE 6.

Diabelli

Andante cantabile.

Musical score for Sonatine 6, Andante cantabile, measures 1-23. The score is written for piano in G major, 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *f*, *cresc.*, *dim.*, *ritard.*, and *a tempo*. Fingerings are indicated by numbers 1-5. The piece begins with a slow, lyrical melody in the right hand, supported by a simple bass line. The middle section includes a series of chords and a more active bass line. The final measures of this section show a gradual increase in tempo and intensity, leading into the Rondo section.

Rondo.

Allegro.

Musical score for Sonatine 6, Rondo, measures 24-29. The score is written for piano in G major, 3/4 time. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* and *cresc.*. Fingerings are indicated by numbers 1-5. The Rondo section begins with a lively, rhythmic melody in the right hand, supported by a simple bass line. The final measures show a gradual increase in tempo and intensity, leading into the next section.

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System 1: Treble staff (measures 30-35), Bass staff (measures 30-35). Dynamics: *f*, *p*. Fingerings: 1, 2, 3, 4, 5.

System 2: Treble staff (measures 36-41), Bass staff (measures 36-41). Dynamics: *p*, *f*, *p*. Fingerings: 1, 2, 3, 4, 5.

System 3: Treble staff (measures 42-46), Bass staff (measures 42-46). Dynamics: *f*, *p*. Fingerings: 1, 2, 3, 4, 5.

System 4: Treble staff (measures 47-52), Bass staff (measures 47-52). Dynamics: *f*, *dim.*. Fingerings: 1, 2, 3, 4, 5.

System 5: Treble staff (measures 53-58), Bass staff (measures 53-58). Dynamics: *p*, *f*. Fingerings: 1, 2, 3, 4, 5.

System 6: Treble staff (measures 59-64), Bass staff (measures 59-64). Dynamics: *sf*. Fingerings: 1, 2, 3, 4, 5.

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